Department of English

Undergraduate Courses
Fall 2018
**Requirements for English Subplans and English Minor**

The information on this page is for students who will be new to NIU during the Fall 2018 semester.

If you are a continuing student, please see an English advisor for information regarding requirements.

### English Studies in Literature Track (39 hours)

<table>
<thead>
<tr>
<th>Category</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar (3 hours)</td>
<td>207 * or GEE</td>
</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
</tr>
<tr>
<td>Adv Comp (3 hours)</td>
<td>300A</td>
</tr>
<tr>
<td><strong>Group 1:</strong> One from the following:</td>
<td>318, 320, 321, 322, 432, 433, 434X</td>
</tr>
<tr>
<td><strong>Group 2:</strong> One from the following:</td>
<td>330, 331, 332, 375</td>
</tr>
<tr>
<td><strong>Group 3:</strong> One from the following:</td>
<td>333, 334, 374, 376, 377, 381</td>
</tr>
<tr>
<td><strong>One from each group</strong> (Groups 4 through 7)</td>
<td>(must include a major author 406, 407 or 409)</td>
</tr>
<tr>
<td><strong>Group 4:</strong></td>
<td>405, 406, 420</td>
</tr>
<tr>
<td><strong>Group 5:</strong></td>
<td>407, 408, 409, 410</td>
</tr>
<tr>
<td><strong>Group 6:</strong></td>
<td>412, 413, 414, 470</td>
</tr>
<tr>
<td><strong>Group 7:</strong></td>
<td>471, 475, 476, 477</td>
</tr>
</tbody>
</table>

### English Upper-Division Electives (300-400 level) (9 hours)

Students in Track 1 are strongly encouraged to take at least one elective from the following world literature courses:
310, 335, 337, 338, 339, 340, 474, 477, 489

### English Studies in Writing Track (42 hours)

<table>
<thead>
<tr>
<th>Category</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar (3 hours)</td>
<td>207 * or GEE</td>
</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
</tr>
<tr>
<td>Adv Comp (3 hours)</td>
<td>300A</td>
</tr>
<tr>
<td>Shakespeare (3 hours)</td>
<td>407</td>
</tr>
<tr>
<td><strong>Group 1:</strong> Two from the following:</td>
<td>301, 302, 303, 304, 305, 308, 350</td>
</tr>
<tr>
<td><strong>Group 2:</strong> Two from the following:</td>
<td>401, 402, 403, 424, 426, 493, 496 (496-3 hrs)</td>
</tr>
<tr>
<td><strong>Group 3:</strong> One from the following:</td>
<td>318, 320, 321, 322, 432, 433, 434X</td>
</tr>
<tr>
<td><strong>Group 4:</strong> One from the following:</td>
<td>309, 333, 334, 374, 382, 383, 384, 471, 474, 477</td>
</tr>
<tr>
<td><strong>Group 5:</strong> One from the following:</td>
<td>307, 363, 376, 407, 476</td>
</tr>
<tr>
<td><strong>Group 6:</strong> One from the following:</td>
<td>311, 377, 405, 406, 409, 475</td>
</tr>
<tr>
<td><strong>Group 7:</strong> One from the following:</td>
<td>405, 408, 410, 412, 413, 414, 420, 470</td>
</tr>
<tr>
<td><strong>Group 8:</strong> One from the following:</td>
<td>330, 331, 332, 381</td>
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</table>

### English Studies in Secondary Teacher Licensure Track (39 hours)

<table>
<thead>
<tr>
<th>Category</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar (3 hours)</td>
<td>207</td>
</tr>
<tr>
<td>Lit Study (3 hours)</td>
<td>200</td>
</tr>
<tr>
<td>World Lit (3 hours)</td>
<td>310 OR 337</td>
</tr>
<tr>
<td>Writing/Ling (6 hours)</td>
<td>300C and 322</td>
</tr>
<tr>
<td><strong>Group 1:</strong> One from the following:</td>
<td>330, 331, 332, 375</td>
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<tr>
<td><strong>Group 2:</strong> One from the following:</td>
<td>333, 334, 374, 376, 377, 381</td>
</tr>
<tr>
<td><strong>Group 3:</strong> One from the following:</td>
<td>405, 406, 408, 409, 410, 412, 420</td>
</tr>
<tr>
<td><strong>Group 4:</strong> One from the following:</td>
<td>413, 414, 470, 471, 475, 476, 477</td>
</tr>
<tr>
<td>Shakespeare (3 hours)</td>
<td>407</td>
</tr>
<tr>
<td>Methods: (9 hours)</td>
<td>404A, 479, 480A</td>
</tr>
<tr>
<td>Education:</td>
<td>SESE 457, EPS 406, EPFE 400/410, LTRE 311,</td>
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<tr>
<td></td>
<td>LTIC 420</td>
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### Minor in English (18 hours)

(Six or more semester hours in the minor must be taken at NIU.)

<table>
<thead>
<tr>
<th>Category</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literary Study: Research and Criticism</td>
<td>200</td>
</tr>
<tr>
<td>Fundamentals of English Grammar</td>
<td>207 *</td>
</tr>
<tr>
<td>Advanced Essay Composition</td>
<td>300</td>
</tr>
<tr>
<td>Three additional courses at the 300-400 level</td>
<td>___________________</td>
</tr>
</tbody>
</table>

*Students with a major or minor in English must demonstrate competence in the fundamentals of English grammar by successfully completing ENGL 207 or by passing an examination. Those who pass the grammar exemption exam will not receive 3 hours of academic credit; therefore, they must select some other English class (taken at NIU or elsewhere) to satisfy this requirement. Those who pass the examination should see an advisor to make the appropriate substitution.
This booklet contains descriptions of undergraduate (110 through 497) courses to be offered by the Department of English in the fall semester 2018. The arrangement is by course and section number. While every effort will be made to abide by the information given here, some last-minute changes may be unavoidable. Check the MyNIU website http://www.niu.edu/myniu/ and the bulletin board outside of RH 214 for up-to-date information.

**Registration**

For fall 2018, registration for most English courses is not restricted to majors and minors. However, honors classes, directed study, internships, and teacher licensure courses require permits from the Undergraduate Office. If you intend to register for 491 Honors Directed Study or ENGL 497 Directed Study, you must have a proposal form signed by the instructor and the Undergraduate Director before you will be given a permit. Proposal forms for departmental honors may be picked up in RH 214, and proposals should be approved before the start of the semester. Forms for university honors are available at the University Honors Program office, CL 110.

**Grammar Competency Requirement**

English majors and minors must demonstrate competence in the fundamentals of English grammar by passing an exemption examination, or by successfully completing ENGL 207 Fundamentals of English Grammar.

**General Education Courses**

<table>
<thead>
<tr>
<th>COURSE</th>
<th>TITLE</th>
<th>DAY</th>
<th>TIME</th>
<th>FACULTY</th>
<th>ROOM</th>
</tr>
</thead>
<tbody>
<tr>
<td>110</td>
<td>Literature and Popular Culture</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Gomez-Vega</td>
<td>RH 305</td>
</tr>
<tr>
<td>110</td>
<td>Literature and Popular Culture</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>Vreeland</td>
<td>RH 201</td>
</tr>
<tr>
<td>200</td>
<td>Literary Study: Research &amp; Criticism</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Adams-Campbell</td>
<td>RH 201</td>
</tr>
<tr>
<td>200</td>
<td>Literary Study: Research &amp; Criticism</td>
<td>TTH</td>
<td>9:30-10:45</td>
<td>De Rosa</td>
<td>RH 202</td>
</tr>
<tr>
<td>200</td>
<td>Literary Study: Research &amp; Criticism</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Bennett</td>
<td>DU 270</td>
</tr>
<tr>
<td>207</td>
<td>Fundamentals of English Grammar</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Macdonald</td>
<td>DU 204</td>
</tr>
<tr>
<td>207</td>
<td>Fundamentals of English Grammar</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Macdonald</td>
<td>DU 204</td>
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<tr>
<td>300A</td>
<td>Advanced Essay Composition - General</td>
<td>TTH</td>
<td>11:00-12:15</td>
<td>Hibbett</td>
<td>RH 201</td>
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<tr>
<td>300C</td>
<td>Advanced Essay Composition – Licensure</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Bird</td>
<td>RH 301</td>
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<tr>
<td>301</td>
<td>Writing Poetry I</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Newman</td>
<td>RH 302</td>
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<tr>
<td>302</td>
<td>Writing Fiction I</td>
<td>M</td>
<td>6:00-8:40</td>
<td>Libman</td>
<td>RH 309</td>
</tr>
<tr>
<td>303</td>
<td>Writing Creative Nonfiction</td>
<td>TTH</td>
<td>12:30-1:45</td>
<td>Bonomo</td>
<td>RH 201</td>
</tr>
<tr>
<td>305</td>
<td>Principles of Writing Literary Criticism</td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>Gorman</td>
<td>RH 207</td>
</tr>
<tr>
<td>308</td>
<td>Technical Writing</td>
<td>TTH</td>
<td>3:30-4:45</td>
<td>Bock-Eastley</td>
<td>RH 301</td>
</tr>
<tr>
<td>308</td>
<td>Technical Writing</td>
<td>TTH</td>
<td>2:00-3:15</td>
<td>Kyburz</td>
<td>RH 301</td>
</tr>
<tr>
<td>308</td>
<td>Technical Writing</td>
<td>Online Online Knudsen Online</td>
<td>RH 301</td>
<td></td>
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<tr>
<td>310</td>
<td>Ideas &amp; Ideals in World Literature</td>
<td>MW</td>
<td>3:30-4:45</td>
<td>Einboden</td>
<td>RH 202</td>
</tr>
<tr>
<td>COURSE</td>
<td>SECT</td>
<td>CLASS #</td>
<td>TITLE</td>
<td>DAY</td>
<td>TIME</td>
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<tr>
<td>310</td>
<td>00H1</td>
<td>7677</td>
<td>Ideas &amp; Ideals in World Literature</td>
<td>MW</td>
<td>3:30-4:45</td>
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<tr>
<td>332</td>
<td>0001</td>
<td>7162</td>
<td>American Literature 1860-1910</td>
<td>TTH</td>
<td>11:00-12:15</td>
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<tr>
<td>333</td>
<td>0001</td>
<td>2845</td>
<td>American Literature 1910-1960</td>
<td>TTH</td>
<td>12:30-1:45</td>
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<tr>
<td>350</td>
<td>OK01</td>
<td>4698</td>
<td>Writing Across the Curriculum</td>
<td>MWF</td>
<td>11:00-11:50</td>
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<td>OK02</td>
<td>2840</td>
<td>Writing Across the Curriculum</td>
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<td>350</td>
<td>OK03</td>
<td>2839</td>
<td>Writing Across the Curriculum</td>
<td>TTH</td>
<td>12:30-1:45</td>
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<tr>
<td>350</td>
<td>OK04</td>
<td>6017</td>
<td>Writing Across the Curriculum</td>
<td>TTH</td>
<td>11:00-12:15</td>
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<tr>
<td>363</td>
<td>0001</td>
<td>2846</td>
<td>Literature and Film</td>
<td>TTH</td>
<td>9:30-10:45</td>
</tr>
<tr>
<td>374</td>
<td>0001</td>
<td>7175</td>
<td>The American Short Story</td>
<td>MW</td>
<td>12:30-1:45</td>
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<tr>
<td>375</td>
<td>0001</td>
<td>5214</td>
<td>The American Novel</td>
<td>TTH</td>
<td>3:30-4:45</td>
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<tr>
<td>384</td>
<td>0001</td>
<td>5259</td>
<td>Literary Nonfiction</td>
<td>TTH</td>
<td>2:00-3:15</td>
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<tr>
<td>398</td>
<td>0001</td>
<td>7707</td>
<td>Topics in the Practice and Theory of Composition: Topic: Digital Storytelling</td>
<td>TTH</td>
<td>3:30-4:45</td>
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<tr>
<td>404A</td>
<td>00P1</td>
<td>perm</td>
<td>Theory &amp; Res in Written Comp (ELA)</td>
<td>TTH</td>
<td>12:30-1:45</td>
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<tr>
<td>404B</td>
<td>00P1</td>
<td>perm</td>
<td>Theory &amp; Res in Written Comp (MLCA)</td>
<td>TTH</td>
<td>9:30-10:45</td>
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<tr>
<td>405</td>
<td>0001</td>
<td>7814</td>
<td>Early English Literature</td>
<td>MWF</td>
<td>11:00-11:50</td>
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<td>407</td>
<td>0001</td>
<td>2847</td>
<td>Shakespeare</td>
<td>TTH</td>
<td>11:00-12:15</td>
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<td>410</td>
<td>0001</td>
<td>7141</td>
<td>17th Century English Literature: 1603-1660</td>
<td>TTH</td>
<td>9:30-10:45</td>
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<td>412</td>
<td>0001</td>
<td>7178</td>
<td>Restoration &amp; 18th Century English Literature</td>
<td>MWF</td>
<td>1:00-1:50</td>
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<tr>
<td>433</td>
<td>0001</td>
<td>7088</td>
<td>Discourse Analysis</td>
<td>MW</td>
<td>2:00-3:15</td>
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<td>470</td>
<td>0001</td>
<td>7191</td>
<td>The English Novel to 1900</td>
<td>TTH</td>
<td>2:00-3:15</td>
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<tr>
<td>475</td>
<td>0001</td>
<td>7182</td>
<td>British Poetry Since 1900</td>
<td>MW</td>
<td>3:30-4:45</td>
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<td>479</td>
<td>00P1</td>
<td>perm</td>
<td>Theory &amp; Research in Literature for ELA</td>
<td>TTH</td>
<td>3:30-4:45</td>
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<tr>
<td>480A</td>
<td>00P1</td>
<td>perm</td>
<td>Methods &amp; Materials of Teaching ELA</td>
<td>TTH</td>
<td>2:00-3:15</td>
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<tr>
<td>482/645</td>
<td>00P1</td>
<td>perm</td>
<td>Clinical Experience in Secondary ELA</td>
<td>T</td>
<td>5:00-5:50</td>
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<tr>
<td>485/649</td>
<td>00P1</td>
<td>perm</td>
<td>Student Teaching</td>
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<tr>
<td>485</td>
<td>00P2</td>
<td>perm</td>
<td>Student Teaching</td>
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<tr>
<td>485/649</td>
<td>00P3</td>
<td>perm</td>
<td>Student Teaching</td>
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<tr>
<td>485</td>
<td>00P4</td>
<td>Perm</td>
<td>Student Teaching</td>
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<td>491</td>
<td>OHP1</td>
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<td>Honors Directed Study</td>
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<tr>
<td>494</td>
<td>00P1</td>
<td>perm</td>
<td>Writing Center Practicum</td>
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<td>495</td>
<td>00P1</td>
<td>perm</td>
<td>Practicum in English</td>
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<td>496</td>
<td>00P1</td>
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<td>Internship in English</td>
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<tr>
<td>497</td>
<td>00P1</td>
<td>perm</td>
<td>Directed Study</td>
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</tbody>
</table>
110 – LITERATURE AND POPULAR CULTURE
Exploration of drama, fiction, film, graphic novels, poetry, and television adaptations to see how writers convince readers to enter the worlds and believe in the characters they create. Survey with selected authors.

Section 0001  MW 3:30-4:45  RH 305  Gomez-Vega
Description  Students in this class will examine how American masculinity and the concept of "the American Dream" influence the lives of working class people in America and create a narrative in American popular culture.

Requirements:  Two analytical Essays (5-7 pages) typed using the MLA Style (30% each); Ten quizzes (40%)

Texts:  The American Dream: Eugene O'Neill's The Hairy Ape (1922); Willa Cather's "Neighbour Rosicky" (1928); Alice Childress's Florence (1950); Bienvenido Santos's "Immigration Blues" (1955); Lorraine Hansberry's A Raisin in the Sun (1959); Chris Offutt's "Second Hand" (2003); Lisa Loomer's Living Out (2003); Joan Holden's Nickel and Dimed (2005); Ron Rash's "Hard Times" (2007). American Masculinity: Washington Irving's "Rip Van Winkle" (1819); Charles Chesnutt's "The Wife of His Youth" (1898); Ernest Hemingway's "Soldier's Home" (1925); Ernest Hemingway's "The Short Happy Life of Francis Macomber" (1936); Edward Albee's Zoo Story (1960); Ernest Gaines' "The Sky Is Gray" (1963); Joseph Geha's "Almost Thirty" (1981); David Leavitt's "A Place I've Never Been" (1990); Tomás Vallejos's "Piñons" (1991); Philip Kan Gotanda's The Wash (1991); Cynthia Kadokata's "Charlie-O" (1994); T. Coraghessan Boyle's "She Wasn't Soft" (2001); Lucia Neval's "Faith Healer" (2001); Tom Perrotta's "The Smile on Happy Chang's Face" (2004); Benjamin Alire Sáenz's "The Act of Translation" (2012)

Section 0002  MWF 11:00-11:50  RH 201  Vreeland
Description:  Social Justice in Contemporary Literature and Pop Culture. Focusing on the controversial nature of social justice literature, television, and film, we will examine texts that address social and political issues such as sexuality, mental health, sexual violence, classism, sexism, and racism, considering how these issues relate to one another within our complex and multi-faceted macro-culture. Fiction is often and effectively used to communicate and promote the understanding of the experiences of marginalized people. In this course, we will explore how literature is used as a tool for social change, focusing on the rhetorical and narrative techniques used to communicate these messages.

Requirements:  Students will engage with texts, thinking critically and writing analytically through the following assignments: 2 analytic essays, 2 exams, 1 class presentation, and short writings.

Text(s):  Atwood, Margaret The Handmaid's Tale; Bechdel, Alison Fun Home; Cisneros, Sandra The House on Mango Street; Magoon, Kekla How It Went Down; Morrison, Toni The Bluest Eye; Shange, Ntozake For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf

200 – LITERARY STUDY: RESEARCH AND CRITICISM
Introduction to methods and terms used in the study of literature from a broad range of historical periods. Emphasis on a variety of approaches to literary analysis; terminology used in the study of literary genres of poetry, prose, and drama. Intensive practice writing analytical essays on literature. Required of all majors and minors no later than the first semester of upper-division work in literature.

Section 0001  MW 3:30-4:45  RH 201  Adams-Campbell
Description:  This course is a "how to" guide for your English major (or minor). We will have three main objectives: 1) to hone our reading, writing, and discussion skills 2) to explore several major literary genres and glean some basic knowledge about how to study literature 3) to grapple with various approaches to literary analysis. We will read poetry, fiction, and drama with an eye toward characterization, plot, theme, tone, narration, structure, form, and diction as well as larger issues such as an author's biography, historical context, and literary theory. We will ask little questions: for instance, why this particular image, word, metaphor, etc.? And we will ask big questions: What does it all mean? And why do we care? We will debate, discuss, argue, and of course, disagree. This is the joy of a literature course. And of course, we will be writing, rewriting, and writing some more.

Requirements:  Formal Analysis (Explication) of a Poem (3 pages, 10% of grade); Contextualizing a Literary Work (5 pages, 20% of grade); Peer Reviews of Essays (5% of grade); Research Paper with Annotated Bibliography (8 pages, 30% of grade); Homework/Reading Journals (20% of grade); In-class participation, activities, and quizzes (15% of grade)

Text(s):  Texts will likely include: Acheson, Writing Essays about Literature; Hamilton, Essential Literary Terms; selections of poetry, fiction, and drama to be determined.

Section 0002  TTH 9:30-10:45  RH 202  DeRosa
Description:  This course will introduce you to several types of literary criticism, to research methods, and to writing conventions that will prepare you to succeed as an English major. We will do the former by reading, analyzing, and writing about four genres: the short story, the novel, film and poetry.

Theme:  “I Want to Know What Love Is”: Representations of Love in Nineteenth- through Twenty-First-Century Fiction.
**Requirements:** Regular attendance and participation. Frequent short assignments (some in-class, some take-home), 3-4 papers of 500 words each, one paper of about 1500 words.

**Texts:** Short stories and poems will be available on Blackboard. Tentative Novels: Morrison’s *Beloved* and Allison’s *Bastard out of Carolina*

**Section 0003**

**TTH 11:00-12:15**

**DU 270**

**Bennett**

**Description:** So what is it that we do as English majors, anyway? In this course, we will explore a wide range of texts and a variety of responses to them, including poetry, prose, drama, and film. How does genre influence the material presented in each piece of writing? What ideas can we trace between time periods and genres? How does ‘critical reading’ differ from ‘ordinary reading?’ How can we write effectively about our ideas? Are judgements about literature always subjective? We will also look briefly at critical theory as a series of lenses through which we can examine literary tests. Ultimately, this class will introduce you to the expectations held in advanced courses in English studies.

**Requirements:** Students will write 3 papers; complete one group project and a library exercise, and write a final exam for this course. Attendance and participation will also be evaluated.


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**207 – FUNDAMENTALS OF ENGLISH GRAMMAR**

Introduction to modern English pedagogical grammar. Traditional terminology and analytical tools used to describe the grammar and use of written Standard English.

**Sect. 0001-0003**

**TTH 2:00-3:15**

**DU 204**

**Macdonald**

**Description:** This course is a basic introduction to standard North American English grammar. The course is designed to familiarize you with the concepts, terminology, and rules of English grammar. To earn a passing grade in this course, you must become proficient in analyzing sentences prescriptively and in using appropriate terminological conventions. The course will include lectures, class discussions, homework exercises, and a number of quizzes and tests.

**Requirements:** Weekly quizzes; four exams; homework; regular attendance. Absolutely NO make-up quizzes will be offered for ANY reason. Standard 10-point grading scale.


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**300A – ADVANCED ESSAY COMPOSITION: GENERAL**

Writing expressive, persuasive, and informative essays and developing appropriate stylistic and organizational techniques. Open to majors, minors, and non-majors.

**Section 0001**

**TTH 3:30-4:45**

**RH 201**

**Hibbett**

**Description:** This course is for strong student writers looking to edge closer to the professional level. It is also for those who understand that any level of writing can be improved upon and benefit from feedback and revision. Keeping in mind that what we call ‘good writing’ may vary depending on the genre, purpose, and audience, we will approach the essay in a variety of forms, including personal narrative, literary analysis, and music review. Our class time will be divided between discussion and analysis of readings, exercises to improve clarity and correctness, various composing and research activities, and peer review.

**Requirements:** Students will complete four formal essays over the course of the semester.

**Text(s):** TBA

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**300C – ADVANCED ESSAY COMPOSITION: LICENSURE IN TEACHING**

Designed to advance the writing proficiencies especially important to students seeking licensure in either middle or high school English Language Arts. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts.

**Section 0001**

**TTH 11:00-12:15**

**RH 301**

**Bird**

**Description:** This class serves the needs of prospective teachers in refining their own writing and in understanding the processes involved in composing mature compositions. Participants in this class will collaborate in expressing criteria for defining quality writing, discuss assigned readings and instructional issues, and produce several essays. The preparation for producing each written assignment will involve extended class discussion. The written assignments will be a variety of essays that require practice with a variety of problem-solving and composing strategies.
**Requirements:** Regular attendance and participation in class discussions and other activities are essential. Students will complete assigned readings and prepare for discussions about the topics from the reading. The participants will write a variety of compositions, including collaborative efforts and technology-supported efforts. The writing experiences will require the production of essays, reflections on the processes involved in producing this work, and the independent application of the processes.

**Texts:** Williams, Joseph M. *Style: Ten Lessons in Clarity and Grace*, 7th Edition. Longman, 2002; additional materials contained in the course pack.

### 301 - WRITING POETRY I
Beginning course in writing poetry.

**Section 0001**  
**TTH 2:00-3:15**  
**RH 302**  
**Newman**

**Description:** An introductory class in the craft and discipline of writing poetry, the workshop will focus on the study of poetry and, though intensive poetic practice, to work toward developing poetic voice. This is a writing course, not a course in light verse or children's verse, spoken/slam/performance, or song lyric. You'll read widely, studying and applying poetic techniques including image, metaphor, line, and stanza, and examine a number of traditions, including the sonnet, and the villanelle. You will read and respond to a number of books and essays, write poems, continually revise these outside of class toward the final project.

**Requirements:** Response papers to weekly assignments in reading and writing, poetry drafts, regular attendance, thoughtful balanced critique participation, application of reading material to your own work and to other's works, revision, exams, portfolio.

**Texts:** TBA

### 302 - WRITING FICTION I
Beginning course in writing fiction.

**Section 0001**  
**M 6:00-8:40**  
**RH 309**  
**Libman**

**Description:** This class will introduce you to the theory and technique of fiction writing. Beginners are welcome, but all students must be willing to work diligently, to give and receive frank criticism in workshop, and to explore serious literary fiction. You'll be gently discouraged from writing about zombies and vampires; fan fiction is prohibited.

**Requirements:** Weekly written creative exercises, readings, and written critiques of classmates' work, two short stories over the course of the semester, and a final portfolio. Workshops require attendance and participation by definition. Note: This is an electronic free class, no laptops or phones allowed during class time, and you will be required to print student work each week.


### 303 - WRITING CREATIVE NONFICTION
Writing informal and formal nonfiction essays, emphasizing a literary approach to language and flexibility of form. Essay models include memoir, personal essay, nature essay, segmented essay, and travel essay, and may include biography and history.

**Section 0001**  
**TTH 12:30-1:45**  
**RH 201**  
**Bonomo**

**Description:** Introductory creative writing workshop in the essay. We'll read personal essays spanning centuries, discussing a first-person voice that combines autobiography, dramatizing, and reflection, and you'll draft your own essays. Crucial to your success in the course is a commitment to thorough and reflective reading, in-class exercises and drafting, revision, and active participation in a generous and serious workshop environment.

**Requirements:** regular class attendance; full preparation for workshops; three personal essays (approx. 15-20 pages total); regular reading responses; one critical/interpretive essay (approx. 5-7 pgs.)

**Texts:** *The Art of the Personal Essay*, Phillip Lopate, ed.

### 305 - PRINCIPLES OF WRITING LITERARY CRITICISM
Composing essays on literary works based on readings in literary theory. Applying literary theories, critical methods and modes, principles of evaluation, appreciation, and interpretation.
Section 0001  MWF 10:00-10:50  RH 207  Gorman
Description: In the first place, this is a course on essay writing. Student will draft and rewrite essays with attention to mechanics as well clarity, concision, and organization. In this respect, the focus on literary essays is incidental, because anyone interested in improving his or her expository writing can benefit from the class. In the second place, however, this is also a course in literary criticism. We will read literary works in various genres as well as reading criticism to get a sense of what the possibilities of critical writing are. Then students will have a chance to try it for themselves. Lecture/discussion format.

Requirements: Midterm; final exam; four essays (3-5 pp.), in two drafts each. Mandatory attendance.


308 - TECHNICAL WRITING
Principles and strategies for planning, writing, and revising technical documents common in government, business, and industry (e.g., manuals, proposals, procedures, newsletters, brochures, specifications, memoranda, and formal reports). Topics include analysis of audience and purpose, simplifying complex information, document design, and project management.

Section 0001  TTH 3:30-4:45  RH 301  Bock-Eastley
Description: Technical Writing explores the theories, principles, and processes of effective communication in professional contexts. Special attention is given to the strategies for composing within technical and professional genres, techniques for analyzing audiences and writing situations, and methods for designing documents and organizing information.

Requirements: Coursework includes weekly readings with related activities, case studies, and several formal writing projects applying course concepts to real-world scenarios.

Text(s): TBA

Section 0002  TTH 2:00-3:15  RH 301  Kyburz
Description: This course begins with a definition of “techné,” (craft) as its guiding frame. Arranged as an active workshop or “maker space,” this class teaches the craft of writing to help students develop skills for addressing a variety of writing scenarios. Through a series of analytical readings, practice texts, and exercises in imitation, invention, collaboration and revision, students will become skilled at producing procedural content. Students are invited to become skilled at critical thinking that aids in the performance of technical writing tasks involving problem-posing and problem-solving. Students can expect to produce Instructions and Tutorials, Reports, Visual and Multimedia Presentations, and more. Projects include: Readings, Weekly blog posts, one Individual and one Group Presentation, and a variety of documents to be delivered in both conventional and engagingly new and effective ways.

Requirements: 1.) Access to digital composing tools, 2.) A willing, improvisational spirit, and 3.) A designated Writer’s Notebook (a physical folder; we will develop project-specific digital folders in class or as homework).


Regular course readings will be housed as pdfs at the course blog.

Section 0003  Online  Blackboard  Knudsen
Description: In this fully online class, students will study the principles and strategies for planning, writing, and revising technical documents common in government, business, and industry. Some of the topics covered in this class are writing effectively, simplifying complex information, writing proposals and reports, and writing instructions (including scripting and producing screencasts).

The class will “meet” in Blackboard Learn where students will find video lectures, video demonstrations, assignment information, and discussion boards. Students will also use Launchpad, an online space provided by the textbook publisher, to access downloadable documents for case studies and other course materials.

Text(s): *Practical Strategies for Technical Communication*, 2nd edition, by Mike Markel, with access to Launchpad.

310 - IDEAS AND IDEALS IN WORLD LITERATURE
Translation of epics, religious writing, treatises on love, myths, novels, essays, and plays–ancient to modern, Eastern and Western. How to define what the “classics” are and explore why these works endure. Survey with selected authors.
**Section 0001**  
MW 3:30-4:45  
RH 202  
Einboden

**Section 00H1**  
MW 3:30-4:45  
RH 202  
Einboden

**Description:** *Literary Genesis: Origins, Order & Enigma.* How to begin? In ENGL 310, we pose this question, exploring the beginnings of World Literature, and worlds of literary beginnings. Ranging from India to Israel, Egypt to Greece, our course covers texts that catalyze global civilizations, even while recounting origins of the globe, unfolding narratives of “genesis”, human and divine. Surveying acts of literary creation, as well as literatures that subvert creative orders, ENGL 310 culminates with America’s own mythic origins, reading Melville’s *Moby-Dick.*

**Requirements:**  

**Text(s):**  

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### 332 – AMERICAN LITERATURE: 1860-1910

Includes such writers as Cather, Stevens, Eliot, Fitzgerald, Faulkner, Hurston, and Wharton.

**Section 0001**  
TTH 11:00-12:15  
RH 202  
De Rosa

**Description:** Timelines of American history between 1860 and 1920 document great dissent, tumult, and ironically, progress. After the Civil War to abolish slavery (and all its ramifications), Americans faced the rise of the middle class, increased immigration, urbanization, technological and scientific revolutions, AND the end of a millennium. Although Americans theoretically established a level of peace and supposedly equality after the Civil War, they continued to wage “uncivil” wars amongst and within themselves as they moved from one century into the next. Then they faced W.W.I, a war very different from what the previous generation experienced. To what extent and in which ways did the contemporary moment impact literary authors and the works they created? Why did authors like Freeman, Crane, James, and Chesnutt write about the topics they chose? What do you think they wanted to achieve? I hope these questions prompt you to ask more questions that will help us analyze these texts as well as the environment that shaped them in meaningful and exciting ways.

By the semester’s end, you will have gained a fuller understanding of American literature between 1860 and 1920 and the society that influenced it. You will be able to: recognize major literary figures and thoughtfully analyze their works; identify recurrent themes; understand major literary movements (Realism, Naturalism, Local Color, Early Modernism); identify the social, political, and cultural undertones of the time; consider the purpose(s) of the literature.

**Requirements:** In addition to reading and discussion, writing helps us to voice our beliefs as well as to learn about our value systems and ourselves. Therefore, you will do a reasonable amount of WRITING: weekly in-class quizzes, papers of increasing complexity, and exams. Each assignment will build on existing skills and introduce new critical thinking and writing strategies. Blackboard has links to important writing strategies and skills.

**Text(s):** TBA

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### 333 – AMERICAN LITERATURE 1910-1960

Includes such authors as Cather, Stevens, Eliot, Fitzgerald, Faulkner, Hurston, and Williams.

**Section 0001**  
TTH 12:30-1:45  
RH 201  
Van Wienen

**Description:** 1910-1960 was the period when the twentieth century became “The American Century.” Even as the United States emerged as the most powerful nation on earth industrially and politically, owing no small part to U.S. interventions in the world wars, American writers were leading figures in the formation and definition of the international artistic movement we call Modernism. But the growth of American power and the development of American literature, though connected, were hardly symbiotic, for the best American writers were among the nation’s harshest critics. And the Great Depression, troubled race relations, and political and cultural McCarthyism supplied these critics with plenty of grist for their mills.

**Requirements:** Class attendance and active participation in class discussion; quizzes and journal writing; two essays; midterm and final exams.


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### 350 – WRITING ACROSS THE CURRICULUM

Practice in writing skills, conventions, organization, and structuring of prose forms appropriate to the humanities, social sciences, and sciences (e.g., proposals, lab reports, case studies, literature reviews, critiques). Open to majors and non-majors.
Requirements: Integrate knowledge of global interdependencies; Exhibit intercultural competencies; Analyze issues that interconnect human life and the natural world; Demonstrate critical, creative, and independent thought; Communicate clearly and effectively; Collaborate with others to achieve specific goals; Use and combine quantitative and qualitative reasoning; Synthesize knowledge and skills relevant to your major and apply them to an innovative outcome (see: http://www.niu.edu/gened/overview/outcomes/index.shtml)

Requirements: Report on writing in your major or future profession—10%; Case study—15%; Literature Review—15%; Lab Report—10%; Proposal—20%; Final portfolio—10%; Series of short assignments in various formats—10%; Participation—10%

Texts: Smith and Smith, Building Bridges through Writing, Pearson/Longman; Juhasz, Black Tide: The Devastating Impact of the Gulf Oil Spill, John Wiley & Sons, Inc.

363 - LITERATURE AND FILM
Relationship between film and literature, with specific attention to the aesthetic impact of narrative, drama, and poetry on film and to the significance in film of romanticism, realism, and expressionism as literary modes. Nature and history of the adaptation of literary works to film.

Section 0001
TTH 9:30-10:45
DU 270
Bennett

Description: This course will explore some of the many and varied ways in which the plays of Shakespeare have been put on film. What kinds of appropriations, adaptations, and (in some cases) transformations have they undergone, and to what ends? Who chooses to film Shakespearean texts, and why? The course will follow two parallel paths: a careful examination of some of Shakespeare's plays, and a discussion of diverse film versions of his texts. We will thus explore both the original works (written in a collaborative and endlessly interpretable genre) and the effects of the necessary translation process into film. Discussions will revolve around the texts, the films, ways of looking at film, and some ways in which we can apply what we're learning to the classroom and other venues.

Requirements: Students will write three papers, develop one group project, and complete a final exam for the course.

Texts: TBA

374 - THE AMERICAN SHORT STORY
Shaping and development of the modern short story as a literary form by American writers, from the early 19th century to the present.

Section 0001
MW 2:00-3:15
RH 305
Gomez-Vega

Description: Students in this class will study the American short story from its beginning to the present.

Requirements: Two analytical Essays (5-7 pages) typed using the MLA Style (30% each); Ten quizzes (40%)

Text(s): Beverly Lawn's 40 Short Stories 4th edition

375 - THE AMERICAN NOVEL
Development of the American novel from the 18th century to the present.

Section 0001
TTH 3:30-4:45
RH 309
Ryan

Description: This section of ENGL 375 provides a comprehensive history of the American novel through six representative— and canonical—works. Our journey will take in the central periods and major movements in U.S. fiction, from Romanticism, Realism, and Naturalism (in the nineteenth century) to Modernism and Postmodernism (in the twentieth century). We will also address recent episodic TV drama as a contemporary equivalent of the traditional novel.

Although we will consider the interrelationships between the American novel and its socio-cultural and historical contexts, we will place particular emphasis upon skills of close textual analysis and effective critical writing.

Requirements: Two short papers, a final project, midterm exam, and final exam.
Please note: active and regular participation in class discussion is absolutely crucial to this course and will make up a significant proportion of the final grade.

Assigned Texts: Nathaniel Hawthorne. The Blithedale Romance (1852); Kate Chopin. The Awakening (1899); Paul Laurence Dunbar. The Sport of the Gods (1902); William Faulkner. As I Lay Dying (1930); Kurt Vonnegut. Slaughterhouse-Five (1969); Sandra Cisneros. The House on Mango Street (1984); The Americans: “Pilot” (2013)

384 – LITERARY NONFICTION
Representative readings in literary nonfiction, from autobiography and memoir to the personal and lyric essay, focusing either on a period, such as modern/contemporary, or on a theme. Attention paid to literary qualities fostered in personal writing, and to form, theory, and historical and cultural contexts.

Section 0001
TTH 2:00-3:15
RH 201
Bonomo

Description: A course in autobiography. Michel de Montaigne has written that “Every man has within himself the entire human condition.” This course will both assume and challenge that argument, as we discuss representative readings in first-person literature, focusing on memoir and essays. We’ll also look at graphic art and video essays. Attention paid to literary qualities fostered in personal writing, and to form, theory, and historical and cultural contexts.

Requirements: regular class attendance; attentive and thoughtful reading; twice-weekly reading responses; three in-class examinations

Texts chosen from: Autobiography of a Face, Lucy Grealy; Between the World and Me, Ta-Nehisi Coates; Truth Serum, Bernard Cooper; Stop-Time, Frank Conroy; Hunger of Memory: The Education of Richard Rodriguez, Richard Rodriguez; Another Bullshit Night in Suck City, Nick Flynn; In Cold Blood, Truman Capote; The Scent of God, Beryl Singleton Bissell; Fun Home, Alison Bechdel; The Kiss, Kathryn Harrison; Lifespan of a Fact, John D’Agata and Jim Fingal; Lying, Lauren Slater; John Edgar Wideman, Brothers and Keepers, etc.

398 – TOPICS IN THE PRACTICE AND THEORY OF COMPOSITION
Selected aspects of composition such as advanced rhetorical argumentative and writing for publication. May be repeated to a maximum of 6 semester hours when topic varies.

Section 0001
TTH 3:30-4:45
GH 424
Kyburz

Description: Topic: Digital Storytelling. What makes a good story? In seeking to answer this question and activate our discoveries, this course considers how access to digital media has enhanced our storytelling skills. Digital media offer compositional possibilities for developing our stories, our arguments, and our personal and professional ethos. Through an active workshop (“makerspace”) design, students are invited to plan, structure, create, edit, and revise up to 3 short films. Through critical and playful collaboration with peers, guidance from the instructor, and special guest speakers, students are encouraged to study successful digital stories and storytelling techniques, analyze content and meaning, and put that learning to use as they produce their films. Frequent classroom conversations, workshops, presentations, and ongoing dialogue will help students discover effective communicative skills associated with digital storytelling. Projects include: Assigned Readings, Screenings, Weekly blog entries, Documentary Summary & Reflection, Documentary Short, Experimental Short, and Final Film Presentation/Screening. Note: While we’ll be using digital video, this course uses the term “film” to describe our projects as a way of highlighting that much of our work will derive from considering classic films and film techniques. Also, because we’ll use video tools readily at our disposal, no special existing skills are required.

Requirements: 1.) Ideally, easy access to a smartphone or other form of digital camera. If you don’t have one, I will work with you to find a solution, 2.) A willing, improvisational spirit! 3.) Internet access, and 4.) A designated Writer’s Notebook (a physical notebook; we’ll create project-specific digital folders in class or as homework).


Regular course readings will be housed as pdfs at the course blog.

404A – THEORY AND RESEARCH IN WRITTEN COMPOSITION FOR ENGLISH LANGUAGE ARTS
A. English Language Arts. Theory and research applied to principled practices in teaching and evaluating composition in English Language Arts with emphasis on meeting Common Core Standards for writing in the multicultural classroom. Aligned with the Illinois Professional Teaching Standards and the National Council of Teachers of English standards for teaching English Language Arts. Prerequisites and Notes: PRQ: ENGL 300C or consent of department. CRQ: ILAS 201.
Section 00P1  
TTH 12:30-1:45  
RH 202  
McCann  
Description: Participants in the class will examine theory, research, and practice in the teaching of writing for students in middle schools and high schools. Participants will evaluate a variety of approaches to teaching writing with diverse student populations and in a variety of classroom settings. Students will create, co-create, and evaluate lessons for teaching various kinds of writing. Participants will study ways to connect literature and writing, to help students learn how to interpret and write about literature, and to integrate technology to help students think, read, and write.

Requirements: The course requirements include readings from the assigned texts, written responses to reading and discussions, three clinical observation assignments, written analysis of contemporary instructional issues, development of lessons to prepare adolescents to write, appropriate progress on the teacher licensure portfolio, and completion of the final examination.


404B - THEORY AND RESEARCH IN WRITTEN COMPOSITION WRITING ACROSS THE CURRICULUM

B. Middle Level Content Areas. Theory and research applied to principled practices in teaching and evaluating composition in middle school content areas other than English Language Arts, with emphasis on meeting Common Core Standards for writing in the multicultural classroom. Aligned with the Illinois Professional Teaching Standards.

Section 0001  
TTH 9:30-10:45  
RH 302  
Peters  
Description: Middle Level Content Areas. You will study theory and research applied to principled practices in teaching and evaluating composition in middle school content areas such as math, science, and history. This course will emphasize meeting Common Core Standards for writing in the multicultural classroom. Your activities and projects will also align with the Illinois Professional Teaching Standards.

Requirements: Participate in daily impromptu writing activities in class (15%); Prepare various “practica” and a collection of materials for teaching writing (35%); Plan and present co-facilitations featuring writing lessons (10%) and a final mini-lesson in class (10%); Outline and design assignments for a 2-week and 1-week section of a syllabus (30%)

Text(s):
For all students:
• Selected short texts & articles

For pre-service history teachers:
For pre-service math teachers:
For preservice science teachers:
• Osborne, et. al, Arguing from Evidence in Middle School Science, Corwin, ISBN 978-1-5063-3594-0

405 - EARLY ENGLISH LITERATURE
English literature to 1500. Modernized texts used for works which might otherwise present language problems.

Section 0001  
MWF 11:00-11:50  
RH 301  
Clifton  
Description: Medieval Scholar and Modern Fantasist. As a scholar, Tolkien had an enormous influence on Medieval Studies; his scholarship also informed his creative writing. As a writer of fantasy novels, he has entertained generations of readers and inspired scores of writers. This class will explore both his scholarly and his creative work.

Requirements: Regular attendance and participation; three short papers (500–600 words); one longer paper, about 2000 words (8 pages), with assorted short assignments and in-class writing that will contribute to the longer paper.

Texts: Beowulf, trans. J. R. R. Tolkien; Sir Gawain and the Green Knight, Pearl, and Sir Orfeo, trans. J. R. R. Tolkien; The Tolkien Reader, J. R. R. Tolkien The Hobbit, J. R. R. Tolkien; Other literary and critical readings will be posted to the class Blackboard site.
407 – SHAKESPEARE
Representative comedies, tragedies, and historical plays. Attention given to Shakespeare’s growth as a literary artist and to the factors which contributed to that development; his work evaluated in terms of its significance for modern times.

**Section 0001**
**TTH 11:00-12:15**
**RH 201**
**Crowley, T.**
**Description:** Title: Ethics and Society in Shakespeare’s Comedies and Tragedies. This version of ENGL 407 focuses on ethical complexities build into the humor and the suffering represented within selected comedies and tragedies from Shakespeare’s dramatic works. Analysis of these plays will include frequent attention to relevant issues of social and sexual conduct, law, politics, and religion in Shakespeare’s society—as well as comparison and contrast with analogous issues in our own society.

**Requirements:** Learning will be assessed by participation [including attendance and in-class discussion], a short critical essay, a research essay, and two exams


410 – ENGLISH LITERATURE 1603-1660
Literature during the Jacobean, Caroline, and Commonwealth periods, as reflected in the work of such authors as Bacon, Donne, Jonson, Browne, Milton and Marvell

**Section 0001**
**TTH 9:30-10:45**
**RH 201**
**Crowley, L.**
**Description:** This course explores British writers and texts from the Jacobean, Caroline, and Interregnum periods. From seventeenth-century England come some of our most accomplished authors, such as John Donne, Katherine Philips, and John Milton. We will consider in roughly chronological order works that represent various literary forms and genres, as well as the contexts (political, religious, bibliographical, etc.) in which they were composed and disseminated. Much of our class time will be devoted to explicating texts and to discussing issues that they raise, such as religious reformations, Renaissance humanism, colonization and the New World, companionate marriage, the nature of monarchies and republics, censorship and copyright, and the “purpose” of literature.

**Requirements:** Two critical essays, occasional brief assignments, a final exam, and class participation.


412 – RESTORATION AND 18TH CENTURY ENGLISH LITERATURE
Later 17th and 18th century literature, including selections from such representative writers as Dryden, Swift, Pope, and Johnson.

**Section 0001**
**MWF 1:00-1:50**
**RH 207**
**Gorman**
**Description:** The period covered by this course is a long one: from 1660 to 1789. Rather than trying to survey everything superficially, we will focus on a few key works and authors, representing poetry, drama, fiction and other genres during the era. Literary language and literary conventions will be our primary concern. Lecture/discussion format.

**Requirements:** Final exam (no midterm), weekly reading quizzes, five essays (3-5 pp.), due semiweekly, extra-credit opportunities available on alternate weeks. Mandatory attendance.


433 – DISCOURSE ANALYSIS
Survey of the approaches to the study of language above the level of the sentence. Structural and functional analysis of a variety of oral and written genres, such as oral narrative and conversation, literary texts, and written expository prose.

**Section 0001**
**MW 2:00-3:15**
**RH 202**
**Birner**
**Description:** This course will use the tools of linguistic pragmatics to examine how meaning is conveyed in spoken and written discourse. We will discuss how communication occurs, the basics of semantics and pragmatics (including implicature, reference, presupposition, and speech acts), information structure, and inference and interpretation. We will use these tools to examine real-world discourse, including news items and current events.
Requirements: Exams, 75%; Quizzes on reading, 15%; Homework, 10%; Attendance and participation

Text(s): Birner, *Introduction to Pragmatics*

**470 – ENGLISH NOVEL TO 1900**
Development of the English novel in the 18th and 19th centuries, including works by such representative authors as Defoe, Richardson, Fielding, Austen, Thackeray, the Brontës, Eliot, and Hardy.

*Section 0001*  
TTH 2:00-3:15  
RH 309  
Swanson

Description: We will explore the development of the English novel in the 1700s and 1800s. The novel was a new genre of literature and developed along with the middle class, democracy, capitalism, industrialism, and social justice movements. We will analyze both the literary and social aspects of the novel, with a focus on gender, class, and the *bildungsroman* (coming-of-age novel).

Requirements: Weekly reading, participation in class discussion and activities, quizzes, three short papers, one long paper

Text(s): The reading list is still in construction but likely authors include Daniel Defoe (*Robinson Crusoe*), Samuel Richardson (*Pamela*), Frances Burney (*Evelina*), Jane Austen (*Sense and Sensibility*), Charlotte Brontë (*Jane Eyre*), Charles Dickens (*Oliver Twist*), George Eliot (*The Mill on the Floss*).

**475 – BRITISH POETRY SINCE 1900**
Includes works by such representative authors as Hopkins, Yeats, Sitwell, Eliot, Smith, Thomas, and Heaney.

*Section 0001*  
MW 3:30-4:45  
RH 301  
May

Description: We will attempt careful and close reading and discussion of some of the most significant works of such 20th-century British poets as Yeats, Lawrence, Eliot, Pound, H.D., Auden, Larkin, Stevie Smith, and Heaney. The emphasis will fall on the act of explication. But we will also investigate the social, historical, political, aesthetic, philosophical, and larger cultural contexts in which these poems were written. **Note: Students will be expected to read pages and pages of poetry that is difficult, some of it famously inaccessiible.**

Requirements: 1. 20%—three-page essay (a literary-critical analysis; keep a copy of every essay you submit); 2. 25%—six-page essay (a literary-critical analysis; keep a copy of every essay you submit); 3. 20%—a mid-term exam (two in-class essay-examinations); 4. 20%—a final exam (two in-class essay-examinations); 5. 10%—reading quizzes (based on assigned readings); 6. 5%—class participation (based on contributions to class conversations).


**479 – THEORY AND RESEARCH IN LITERATURE FOR ENGLISH LANGUAGE ARTS**
Theory and research applied to principled practices in teaching the reading of complex texts, including canonical, multicultural, young adult, and informational literature in English Language Arts. Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts. **Prerequisites & Notes:** ENGL 404, 9 semester hours of literature at the 300 and 400 level, or consent of department. CRQ: ILAS 301.

*Section 0001*  
TTH 3:30-4:45  
RH 202  
Kahn

Description: This course equips prospective teachers with the procedures for the planning and delivery of instruction related to the reading and analysis of literature for students in middle school and high school. Participants will study the competing approaches to the study of literature and the diverse perspectives that influence critical judgment, and will plan experiences that will involve adolescent learners in joining the conversations about the interpretation and evaluation of texts. Course participants will work with a variety of literary genres and literary environments, and examine both the texts that are most commonly taught in middle schools and high schools and other texts of high literary merit that are under-represented in the schools.

Requirements: The course requires regular attendance, the completion of assigned readings, and preparation for active participation in class discussions and demonstrations. The series of short papers require responses to the readings and case studies and the synthesis of thought about the instructional issues explored in class. Each class participant will prepare instructional plans that will support clinical experiences and student teaching.

**480A - MATERIALS AND METHODS OF TEACHING ENGLISH LANGUAGE ARTS**

A. At the Secondary Level. Methods, curriculum materials, and technologies essential to the teacher of English Language Arts. Emphasis on designing coherent and integrated units of instruction, including the strategic use of assessments to foster learning. Developing a variety of activities and multiple representations of concepts to accommodate diverse students’ characteristics and abilities, especially for learners at the high level (9-12). Aligned with the Common Core Standards, the Illinois Professional Teaching Standards, and the National Council of Teachers of English standards for teaching English Language Arts. **Prerequisites & Notes:** PRQ: ENGL 479 or consent of department. CRQ: ENGL 482.

**Sections**

**Section 00P1**
- TTH 2:00-3:15
- RH 202
- McCann

**Description:** English 480A prepares prospective teachers of middle and high school students for the contemporary English language arts classroom. The class draws from current theory, research, and practice related to the teaching of English. Students will have several opportunities to apply theory and research in practical, concrete ways. English 480A serves prospective teachers in two general ways: to assist candidates in continuing the transformation from student to professional English language arts teacher and to develop the knowledge base that will serve as the foundation for successful application of pedagogical knowledge and skills.

**Requirements:** The course requires readings from the required texts, reflective statements about the readings and discussions, collaboration on instructional activities and assessments, thorough instructional unit plans, appropriate progress on the teacher licensure portfolio, and the completion of the final examination.


**482 - CLINICAL EXPERIENCE IN ENGLISH LANGUAGE ARTS**

Discipline-based clinical experience for students seeking educator licensure in English Language Arts. Practicum in teaching methods, assessment, problem solving, and on-site research. Minimum of 50 clock hours of supervised and formally evaluated experiences in the setting likely for student teaching. **Prerequisites & Notes:** PRQ: Consent of department. CRQ: ENGL 480A.

**Sections**

**Section 00P1**
- T 5:00-5:50
- RH 201
- Pokorny

* Meets with ENGL 645

**485 - STUDENT TEACHING IN SECONDARY ENGLISH LANGUAGE ARTS**

Student teaching for one semester. Assignments arranged through the office of clinical experiences in the College of Liberal Arts and Sciences, in consultation with the coordinator of educator licensure in English Language Arts. Ongoing assessment of candidate’s development. Candidates must satisfactorily complete a formal teacher performance assessment. Monthly on-campus seminars. Not available for credit in the major. S/U grading. **Prerequisites & Notes:** PRQ: ENGL 480A, ENGL 482, and consent of department.

**Sections**

**Sections 00P2 & 00P4**

**Sections 00P1 & 00P3**

* Meets with ENGL 649

**491 - HONORS DIRECTED STUDY**

Directed study in an area of English studies. Open to all department honors students. May be repeated once. **Prerequisites & Notes:** PRQ: Consent of department.

**Section 00P1**

**494 - WRITING CENTER PRACTICUM**

Cross-listed as ILAS 494X. Theoretical and practical instruction in tutoring, required for all undergraduate writing consultants in the University Writing Center. Includes research on cross-curricular writing tasks in a supervised, on-the-job situation. S/U grading. May be repeated to a maximum of 3 semester hours with consent of department.

**Section 00P1**
495 – PRACTICUM IN ENGLISH
Practical writing and other professional experience in supervised on-the-job situations. May be repeated to a maximum of 3 semester hours. S/U grading.

Section 00P1

496 – INTERNSHIP IN WRITING, EDITING, OR TRAINING
Involves primarily writing, editing, or training in business, industry, or government setting, and that is jointly supervised by the English department’s internship coordinator and an individual from the sponsoring company or organization. May be repeated to a maximum of 6 semester hours. Up to 3 semester hours may be applied toward the English department’s program requirements. S/U grading. Prerequisites & Notes PRQ: Prior approval by the Department of English, a minimum of 120 contact hours, and other requirements as specified by the department.

Section 00P1

497 – DIRECTED STUDY (1-3 hours)
Directed study in any area of English Studies. Prerequisites & Notes: PRQ: Consent of department.

Section 00P1